SKYLINE

February 2021

EXODUS.
I
Thou shalt have none other Gods but me.
II
Thou shalt not make to thyself any graven
image, nor the likeness of any thing that is
in heaven above, or in the earth beneath or
in the water under the earth. Thou shalt
not bow down to them nor worship them:
for I the Lord thy God am a jealous God,
and visit the sins of the fathers upon the
children unto the third and fourth generation
of them that hate me, and shew mercy unto
thousands in them that love me, and keep
my commandments.
III
Thou shalt not take the Name of the Lord
thy God in vain: for the Lord will not hold
him guiltless that taketh his name in vain.
IIII
Remember that thou keep holy the Sab-
bath day. Six days shalt thou labour, and
do all that thou hast to do: but the sev-
enth day is the Sabbath of the Lord thy
God: in it thou shalt do no manner of
work thou, nor thy son, nor thy daugh-
ter, thy man-servant, nor thy maid-servant,
thy cattle, nor the stranger that is within
thy gates. For in six days the Lord made
heaven and earth, the sea, and all that in
them is, and rested the seventh day: where-
fore the Lord blessed the Sabbath day,
and hallowed it.
CHAP. XX.
V
Honour thy father and thy mother: that
thy days may be long in the land which
the Lord thy God giveth thee.
VI
Thou shalt do no murder.
VII
Thou shalt not commit adultery.
VIII
Thou shalt not steal.
IX
Thou shalt not bear false witness
against thy neighbour.
X
Thou shalt not covet thy neighbour's
house, thou shalt not covet thy neigh-
bour's wife, nor his servant, nor his maid,
nor his ox, nor his ass, nor any
thing that is his.

eredos, St Mary Abchurch photo: Angelo Hornak

the magazine of the **FRIENDS OF THE CITY CHURCHES**

A few words from the Chairman

One of the great pleasures of FCC is discovering the great strength of the Friends.

Despite the great difficulties of last year and the cancelling of most of the activities you, our Friends, have continued to financially support us, and many very generously.

Thank you. Things will get better.

Sadly, even the Chairman's outing had to be cancelled – the first for many years. Luckily the churches we visit have outlived more than the odd virus, and so I am contemplating a return to that remarkable group on Romney Marshes in early September.

May I also say thank you to everyone who has assisted in the rapid, and in many cases impressive, move to online services. This has enormously helped many churches and congregations to keep in touch, but I do hope we will be able to return to meeting together again in a City church.

Some very good news is that Transport for London have completed that part of the upgrading of Bank Station that involved burrowing under **St Mary Abchurch**, so 2021 will see us start the preparatory work for the rewiring and decorating of 'our' church. I am determined that when it comes to doing the work, St Mary will remain open as much as is humanly possible.

I look forward to meeting as many as possible of you during the course of 2021.

GGS The Grinling Gibbons Society is delighted to announce that HRH The Prince of Wales will be Patron of the national festival (August 2021 to August 2022), **Grinling Gibbons 300: Carving a Place in History**, celebrating the life, genius and legacy of this extraordinary man.

Noticeboard

JUDY GUY-BRISCOE
HON SEC, AND PROUDLY OFFICE JUNIOR

THE OFFICE JUNIOR'S TALE OF LOCKDOWN TWO.

I like working in the FCC office.

The tasks are varied, Matt's coffee is delicious and there are always biscuits, often fruit and Karen has the wonderful knack of making me feel useful and almost competent. So, it was with some confidence that I agreed to pop into **St Mary Abchurch** during Lockdown Two to monitor the post. Living in the Barbican I could lawfully include Abchurch Yard in my daily walk. Lesley Thrift, Walter (my husband) and I had passed by regularly in Lockdown One and had had little to do, once we'd secreted the silver!

Lockdown Two started well. Karen cleared the outstanding merchandise orders, put scales, stamps and the credit card machine together, directed me to supplies of bubble wrap and brown paper and interestingly, very carefully directed me quite specifically to the post box opposite **St Mary Woolnoth** saying it had an 'extra-large mouth'.

Shopping is difficult when you are in Lockdown, so I really should not have been surprised by the avalanche of Christmas orders. Merchandise flew off the shelves, we had to reorder cards and books, and our trays will soon be collectors' items. I fulfilled over 70 orders in my four weeks as Office Junior, and after initial panic, I can now wrap a mug, differentiate between a small parcel and a large letter and I have become a regular at the Post Office on London Wall. Popping into St Mary Abchurch turned into a two-hour session, but I can confirm that a Wren church is a wonderful place in which to while away some Lockdown time.

I am overwhelmed by the support of the Friends. There were many additional donations for which the Trustees are grateful, as there continues to be a steady flow of applications for Small Grants.

I still like working in the FCC office, but I have a new respect for those who do it daily!

LESLEY THRIFT

Church Watching is in limbo. Whilst we have had all the modern methods of communication, they are no substitute for the joy of meeting Friends for a get-together or a good gossip or indeed a big hug.

Or whiling away four hours in a cold church like **St Andrew by the Wardrobe**.

I leave you with this, which amused me intensely:

'If you think our restrictions are bizarre, I recently read of the worldwide restrictions from Greece.

'Valid trips are to bookshops and hairdressers . . .

'I want to spend tier 5 or any lockdown in Greece.'

HON TREASURER

SMALL GRANTS

Whilst in lockdown, like many of us, the City churches have been refurbishing, repairing, and finding ways to reconnect. We have been very pleased to support them through our grant scheme which allows us to give up to £5,000 per project.

We have recently granted

- £2,000 towards the bell restoration at **St Anne and St Agnes**
- £3,500 towards live-streaming equipment at **St James Garlickhythe**
- £5,000 towards roof repairs at **St Mary Aldermary**
- £1,000 towards bell repairs at **St Mary le Bow**
- £3,082 for repairs to the church kitchen at **St Nicholas Cole Abbey**

As soon as we are able, do visit these beautiful churches, and congratulate yourselves – it is your generosity that supports these wonderful places.

BECKY BANFIELD HON TREASURER

Dear Friends

I am delighted to report continuing financial support despite the challenges we face. Your Trustees have sought innovative and imaginative ways to fill the coffers, and you have risen to the occasion. Thank you all.

In particular I'd like to highlight the Christmas fundraising efforts. As a charity we were fortunate enough to be chosen by Voces8, The Worshipful Company of Information Technologists and the Lord Mayor as a recipient of 10% of funds raised by their Carols for the City, and to date we have received approaching £3,000, with the final figure to come. A special mention must also go to the Fruiterers' Company, who made a separate donation of £500. The founders of the Melba Coombs Fund are extending their matched contribution until December 2021.This, and all your contributions, mean we can continue our support of the City churches. And as your Bean Counter, I am pleased I have beans to count!

Best wishes for a happy 2021. May we all meet again this year.

A MESSAGE FROM THE TRUSTEES

MONUMENTS IN CITY CHURCHES

Statues and monuments were very much in the news last summer, with some being conspicuously attacked or officially removed from view for commemorating people who profited from enterprises and investments which many people now find morally and ethically reprehensible – particularly those connected with slavery.

Whilst many now deplore the source of such wealth, there is no consensus about what to do with controversial public monuments, some of which have considerable historical significance and/or artistic merit. There are both measured and emotive arguments on both sides.

These questions touch many monuments in the City of London churches, as the City has always been a powerhouse for the creation and preservation of wealth. Wealth can be acquired in many ways, and the boundaries of acceptable practice have changed dramatically over the centuries. No doubt, future generations will find much to decry in our values, but that is not the central argument here.

The Friends of the City Churches is a charity dedicated to the preservation and promotion of the City churches and their architectural heritage. We offer support to individual churches principally through our Small Grants Programme and volunteer Church Watchers. Responsibility for the churches themselves lies with their respective clergy, administrators, parish councils and governors. Almost all work within the Diocese of London and the Church of England, and all appear on the National Heritage List for England maintained by Historic England, which also takes an active interest in their fabric. Conscientious people at every level in all these organisations are now addressing the question of contested monuments. There have been few concrete, irreversible decisions so far, beyond renaming some institutions and adding interpretive material to problematic displays.

We know that individual Friends hold a range of opinions on this, as on so many other subjects, but as a charity, The Friends of the City Churches must respect the decisions and jurisdiction of the many others directly responsible for the City churches and their welfare. It is inappropriate for the FCC to engage in controversies of this kind; we remain focused on our charitable activities and goals.

EDITORIAL

2021. Grinling Gibbons Tercentenary: a man who must have survived the plague of 1665. Hugh Wedderburn, who walks in his footsteps, sketched out in November's *Skyline* the expectations of the year. Covid has delayed publication dates (thank heavens for our team and printers) but as the new books appear, Hugh will review them. With vaccines, luck and a fair wind the Bonhams exhibition will be a summer highlight. Don't overlook Tony Tucker's Treasure 30 (November 2017) the font cover at **All Hallows Barking by the Tower** or his Treasure 40 (February 2020) **St James Piccadilly.**

In the last issue we had an article on Dr William Dodd by John Ruffell, illustrated with a bust in the Soane Museum. I failed to acknowledge and thank the photographer, Lewis Bush: my apologies.

Friends, you have continued to send me photographs, sketches, articles and comments. I would not be able to produce *Skyline* without them. Thank you. Keep up the good work! Are there liverymen who would like to write about 'their' churches? May's issue will carry the letters arising out of August's editorial. Our Trustees have issued their statement (see left) and have cleared the way. I look forward to all your comments also on articles in this *Skyline*.

Watchers have been cheered by Lesley Thrift's weekly compilation of sights. I am trying to see whether we can make these available to all of you. The snag is our new friend, data protection. I think the solution is for you to tell me if you would like to be on that circulation list.

Let us all look forward to 2022.

JUDY STEPHENSON

SUSAN KONOWICH

THE NON-CAROL CAROL SERVICE

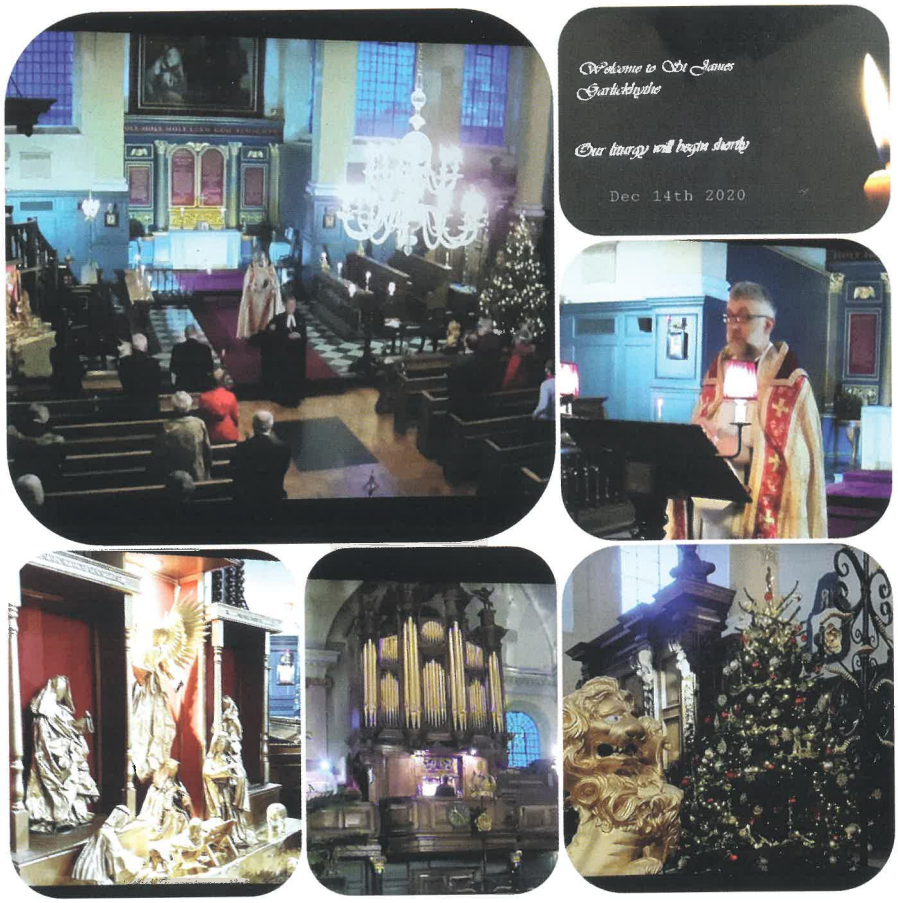

PHOTO MONTAGE: KATHY CLAUSS

This year's FCC carol service took place on 14 December at **St James Garlickhythe** and a very different service it was too. (St James is one of my favourite churches to Watch, and was my first as a Watcher in the days when access was via the loo at the back – remember that?) Despite its being a very damp, gloomy Monday, St James was looking lovely with the beautiful glass chandelier glowing and the Christmas tree.

The Nativity scene arranged below the pulpit was looking equally fine, with the three wise men still on their way from the East (well, the far end of the choir pews). The congregation all wore masks and was 'socially distanced' about the pews: there was a capacity crowd. The big difference was that we were not allowed to sing.

The service was conducted by Father Tim Handley, and followed the usual pattern – with only seven lessons, six of which were read by Friends (with some last minute stand-ins, including me, because of Covid). Cheryl Enever and Caroline Lenton-Ward were up in the organ loft with Andrew Baars the organist, and provided some beautiful music with the only two actual carols 'O little town of Bethlehem' and 'Silent night'.

Father Tim gave the Christmas message, acknowledging that Christmas without carols was like Christmas without turkey or Charles Dickens, but said he was a 'glass half full' kind of chap, who could cope with Christmas without all the trimmings as long as he had the underlying messages that we were celebrating the birth of Jesus, and that we should not perish but have everlasting life. The giving of presents to each other reflects that we are all made in the image of God and replicate His gift. He continued that in an FM radio survey, the fourth most popular carol was 'Hark the herald angels sing', and encouraged everyone to look it up: words by Charles Wesley, music by Mendelssohn. It sums up just about all Christian beliefs.

Father Tim read the final lesson, and gave the blessing, and we all trailed out into the rainy dark. That, of course, was the other big difference: no socialising, no mulled wine and no mince pies – a very non-carol service, but oddly enjoyable and wonderfully well organised.

PHOTO: KATRINA BRADLEY

PHILIP WHITTEMORE

WHERE THERE IS BRASS . . .

In the round: the brass to William Tonge at All Hallows Barking

The brass to William Tonge in **All Hallows Barking by the Tower** is the earliest surviving brass in a City church. When the antiquary Thomas Fisher drew the brass to William Tonge in about 1810 it was set at the upper end of a slab that measured approximately 2,439 x 1,219mm. The brass was still on the floor of the south chancel aisle when Maskell recorded it in 1864. Following bomb damage to the church during the Blitz it was relaid in a new slab. Engraved on a circular band of metal measuring 270 mm in diameter, it commemorates William Tonge, a vintner of London. Its Norman-French inscription reads:

Pries p'l'alme Will'm Tonge q' gyt ycy ky dieu de sonn alme eyt mercy.

In the centre is a shield, 183 x 144mm, that bears his arms, 'party . . . and . . . a fleur-de-lis parted and counter-coloured within a border engrailed'. The heraldic charges would originally have been coloured and to provide a fixing for the pigment the metal would be scored, to enable this to happen. This is much in evidence on the shield. The colouring has since long gone.

This brass is a unique survivor, as no other brasses in England are known to have been engraved on a circular plate, although a few near contemporary inscriptions appear on semi-circular plates eg: the brasses to Sir William de Echingham *(sic)*, 1388, at **The Assumption and St Nicholas, Etchingham, Sussex,** where a secondary inscription records that he rebuilt the church to the honour of God, Mary and St Nicholas.

At **St Mary the Virgin, Stone, Kent**, the brass to John Lumbarde, rector, 1408, shows the figure within the head of a cross, on which a verse is engraved. The last inscription is on a semi-circular plate to John Asger, senior, 1436, at **St Laurence, Norwich**.

Unusually, the inscription does not include Tonge's date of death, something that is not unknown on brasses, but it must have either been a conscious decision by whoever ordered the brass, or the alternative explanation is that the brass was commissioned, possibly by Tonge himself before his death. His arms were clearly visible in the centre so that his monument could easily be recognised by those who came to pray for him.

The inscription is engraved in black letter that is slightly different from others of the same date, which is evident in the slanting letter w and the notched letter g. Similar letter forms are on the inscription to Edward, Prince of Wales, 1376, whose monument is in **Canterbury Cathedral**, thought to be by the London lattoner, John Orchard. This does not mean that Tonge's brass was engraved by Orchard. More likely is that it was a common script used by both workshops.

The Tonge family may have originated from the village of Tonge, Leics, although when he made his will he made a number of bequests to Higham Ferrers and to the parish of Erteburgh, so perhaps this was where he was born. In later life his sister married Walter Person, a native of that county. William first appears in London in 1362 as an executor of the will of a London merchant who had died insolvent and owed the king money. He is heard of again in December 1371 on his release from the Tower of London in connection with an alleged trespass against a number of Portuguese merchants. With his interest in the wine trade Tonge bought a house and tenement in the parish of **St Peter, Wood Street** called Le Newe Taverne with his wife Avice. He also bought another ↪

tavern, Le Crowne, in the parish of **All Hallows the Less**, together with other property in the parish of All Hallows Barking. By 1383 he owned a messuage and farmland in Cheshunt, Hertfordshire.

In 1382 he had been accused of admitting the rebels into the City during the Peasants' Revolt. Following its suppression, he was tried, found guilty, but released in March the following year on a surety of £1,000, only to be retried the following year, but was found not guilty. Tonge was a loyal servant to the City serving as Common Councillor on a number of occasions, as well as being Alderman of Vintry and Aldgate Wards. He also represented the City in the Parliaments of 1377, 1380 and 1388. He died suddenly in August 1389. He had married before 1379, Avice (†1423), and together they had a number of children; his eldest son predeceased him, and two other sons, both named John, and two daughters completed his family.

Tonge requested burial in the church of All Hallows Barking, bequeathing ten marks for the repair of the building. No mention is made of any monument, suggesting that he had already made his wishes known as to the kind of memorial he wanted, or as I say above, it might have been already engraved and it could even have been placed in the church prior to his interment. He left Avice with a life interest in all his property, both in London and Hertfordshire on condition she remained unmarried, which she did. Each of his surviving children was to receive 100 marks – and the boys an additional five marks each. This was to finance the elder son's education should he wish to study common law. The younger son was to study either as an Oxford scholar or become a merchant. One of his daughters was apprenticed to learn embroidery, but the younger died before she could claim her inheritance.

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J Maskell, *Collections in Illustration of the Parochial History and Antiquities of the Ancient Parish of All Hallows Barking*, 1864

J S Roskell, L Clark, C Rawcliffe, eds, *The History of Parliament: The House of Commons 1386-1421*, 1993

MUSIC FRIEND BRIAN EVANS

UNFOLDING THE WONDERS

The first recorded minister of the **City Temple**, The Revd Thomas Goodwin, had resigned his Cambridge living in 1634 on becoming a convinced Congregationalist. In London he administered to small groups until persecution by Archbishop Laud drove him to Holland. He returned no later than 1643, when the Temple was based in Plumbers' Hall, Anchor Lane. Services were also sometimes held at **St Michael Crooked Lane**, where the fourth London Presbyterian Classis blocked communion as prejudicial to Church peace.

In 1644, Parliament issued a *Directory for the Public Worship of God throughout the three Kingdoms of England, Scotland and Ireland*. This took away the *Book of Common Prayer*, but reinforced the duty to praise God by singing psalms together and privately. The voice was to be 'tunably and gravely ordered with grace in the heart'. For those unable to read, the minister was to have the psalm read out line by line beforehand.

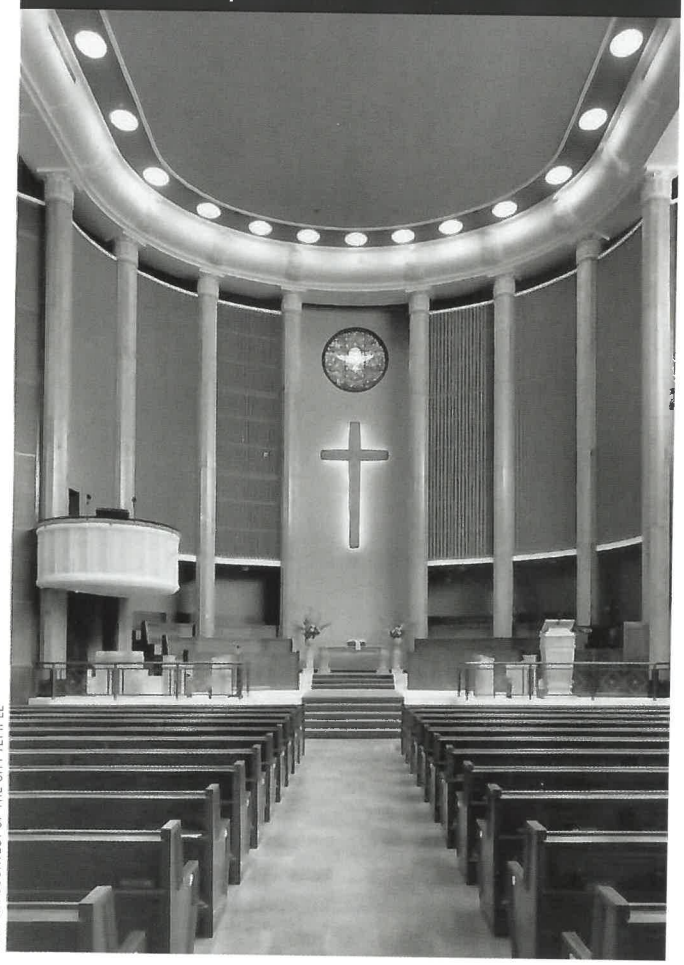
Goodwin was prominent in the Westminster Assembly of Divines, to which he was elected in 1643, and one of those who later drew up the Congregational Declaration of Faith and Order. His pastorate came to an end in 1650. He had preached before the House of Commons, and attended Oliver Cromwell as his chaplain. He was already engaged with Milton and puritans including William Erbery in the glorious cause of the Civil War. For them God was an enraged enemy but the army crumbled: Providence not merely restored the old order: 1660 was the work of the City despite the Royalists, not because of them. To Erbery 'God comes reigning and riding on an ass . . . revealing himself in majesty . . . '. His epitaph reads 'Erbery's worth shall still survive'.

'All Hail the Power'

In 1655 the congregation moved to Paved Alley, Lime Street. Among Goodwin's successors was the orator Robert Bragge Jnr (1698-1737) who unfolded the wonders Joseph's many-coloured coat contained. With others, he signed allegiance to William and Mary. He married Phoebe, the daughter of Strudwick the grocer of Snow Hill. On his death he shared the tomb with John Bunyan, who had become fatally ill when living with Strudwick.

Bragge's co-pastor, John Collins Jnr (1698-1714) was reputedly involved in the ordination of Isaac Watts at **Mark Lane Chapel**. Collins' father had been a minister there twenty years previously. Seven successive assistant

Above: Great White Pulpit
Below: interior post-1958



PHOTOS: COURTESY OF THE CITY TEMPLE

ministers included Robert Trail, on one occasion imprisoned on Bass Rock in the Firth of Forth for his faith. The congregation then moved to Lower Thames Street, where in the **Miles Lane Chapel** could be heard the organist William Shrubsole (1760-1806). As a chorister at **Canterbury Cathedral**, he composed the popular tune 'All Hail the Power of Jesu's Name' (*New English Hymnal* 332), though dates suggest publication was delayed by a move to Camomile Street, Bishopsgate.

Another 50 years brought the congregation to the erstwhile Poultry compter, where many dissenters had been incarcerated. Where better to 'gate' the minister's son found with dance shoes and silk stockings in his bag? The minister, John Clayton and his family were major benefactors to the non-conformist cause. Today the site accommodates the Midland Bank head office.

'The Great White Pulpit'

As 1870 approached, the deacons sought a larger church to include premises for day and Sunday school services. As minister they were joined by Joseph Parker (1869-1902) who proved a 'prince of preachers', and established Thursday lunchtime services, which ran for 60 years. Parker also named the church magazine *The City Temple* and once the Poultry compter had been sold, that was the name given to the building of 1873 on the Holborn Viaduct. It was designed by Lockwood & Mawson, responsible for the 19C Bradford Town Hall. Thomas Binney of the **Weigh House Chapel** laid the foundation stone, and the 'Great White Pulpit' mainly of Caen marble was a gift from the City of London. Many including actors and authors, went to hear Parker, and one came away said to be 'determined to be a better man.'

A succession of ministers followed into 20C. Two of them joined the Church of England. Reginald Campbell became Canon of **Chichester Cathedral**; a great contrast to Parker. Fort Newton left his church in Iowa and drew crowds at the City Temple, where he shared preaching with Agnes Royden, the Anglican. Frederick Norwood was as noted an orator as Parker. He was the Baptist chaplain to Australian forces, but was drawn until his death to minister to wider congregations.

On the night of 16/17 April 1941 the City Temple was gutted by fire, and almost completely destroyed. On the eve of the war, Leslie Weatherhead, a distinguished Methodist from Leeds, joined the City Temple as pastor. In time, eight other meeting places would be needed: **St Sepulchre without Newgate** sponsored a service of unity broadcast to the USA from the City Temple ruins in March 1943. The clergy and choir were joined by the band of the Grenadier Guards. Other sites included **The Friends' Meeting House**, the **Marylebone Presbyterian Church**, and the reconstruction by Lord Mottistone of Seeley and Paget.

The church was re-dedicated in the presence of HM The Queen in 1958. Its history is more extensive than this article can capture. The first to have electric light (1880) weekly concerts there often staged 1,000 voices, and it was host to the famous: organist Felix Guilmant, and speakers of every religious and political colour including H G Wells, David Lloyd George, and the Chief Rabbi.

SOURCES AND FURTHER READING

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Christopher Hill, *The Experience of Defeat*, Faber, 1984

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SIGNE HOFFOS

AN URBAN LEGEND IN ST MARY ABCHURCH?

It is certainly true that the magnificent reredos behind the altar of **St Mary Abchurch** is the authenticated work of master craftsman Grinling Gibbons (1648-1721), and probably completed in 1686. But it's not true that it was blown to bits in the Blitz, the fragments taken in sacks up north for safekeeping, and so miraculously restored, that not a seam is visible today.

That story with a basis in truth, has gained some dramatic colour over the years. The authoritative *Pevsner Architectural Guides* went on record with: 'Reassembled 1948-53 after it was blown into 2,000 pieces in 1940'. Tony Tucker's popular *Visitor's Guide* was closer with: 'superbly repaired after falling from the wall when the Second World War bomb exploded nearby breaking it into 2,000 pieces'. City Guides and FCC Church Watchers often tell the story; I rehearsed it myself in a lecture to the Friends on the 'Bombed Churches of the City' in November 2013. Then it all fell apart – the story, that is; the reredos, it seems, was damaged but never blown to smithereens.

Three things in quick succession challenged that narrative. Three weeks after my talk, BBC Radio 3 serendipitously repeated a concert from **Temple Church** during which The Revd Robin Griffith-Jones, Reverend and Valiant Master of the Temple, described how the great Elizabethan screen in Middle Temple Hall 'was blown out by an aerial bomb in 1940, blown into 10,000 pieces, put in sacks, taken up to the north country, and as a huge jigsaw puzzle was put together over the next ten years'. That rang a bell.

The very next day, I was church Watching with Chris Dolan at **St James Garlickhythe**. He had checked the story of the reredos against a book by The Revd Reginald Merac LaPorte-Payne, rector of St Mary Abchurch from 1939 to 1958, published as a fund-raiser for post-war repairs. That first-hand account, overlooked for many years, told a critically different story.

This *Short History* recorded that St Mary Abchurch sustained no less than six rounds of collateral damage between 1940 and 1945. The adjacent White Hart Hotel (facing Cannon Street on the eastern side of Abchurch Lane) was gutted on 8 September 1940, the second night of the Blitz. 'St Mary's, which is only a few yards away, suffered considerably. The stained glass windows, well protected by heavy timbers, were smashed to pieces; the doors broken off their hinges; the altar cross bent double; gaping holes in the roof, and it appeared then that the famous painting…in the dome was beyond repair'. But not the reredos.

Also, a good deal of unpublished material survives in St Mary Abchurch's own archives. In October 1940, the rector, churchwarden and vestry clerk sought the advice of Godfrey Allen, Surveyor of **St Paul's Cathedral**. He wrote: 'I should like to see all readily removable fittings such as the altar table, font bowl and cover taken away for safekeeping elsewhere [and] important fixtures like the reredos, pulpit and vestry doorcase, which have fortunately escaped serious injury…'. In the devastating raid of December 29, the City Carlton Club, on the western side of narrow Sherborne Lane, took a direct hit, occasioning further damage to the rectory room (now the FCC office) and the organ loft. 'Fortunately by then', the rector wrote, 'all the famous carvings and other treasures had been removed to safe places of custody'.

Further rounds of collateral damage in early 1941, and 1944-5 followed, and the church authorities must have been thoroughly fed up, but grateful that its treasures were secure.

After LaPorte-Payne's enlightening book came a pamphlet, even slimmer but equally rich: the text of a lecture on St Mary Abchurch given to the Ecclesiological Society in 1957 by the antiquarian Eric E F Smith, for twenty years churchwarden of St Mary Abchurch. He recalled that 'flying fragments damaged the woodwork and monuments but the broken pieces were fortunately salvaged by the vergeress, Miss [Rose Hannah] Lane, and eventually replaced'. He specified that the reredos and 'other carved work' went to Wiveliscombe in Somerset; the plate, altar table and font cover to the crypt of St Paul's; and the registers to Cambridge, where Corpus Christi College held the advowson for St Mary Abchurch.

Smith also recorded that, 'as soon as hostilities ceased, the work of restoration was begun under the direction of Mr Godfrey Allen, and the church for twelve years was never free of workmen.…The woodwork came back in 1948 and was restored with great skill by Mr Edward White, very little new wood being required except for the two pairs of outer doors, the frame (but not the ornamental work) of the inner south porch, and a new vestry floor and gallery stairs'.

Eye-witness accounts and correspondence in church archives corroborate Smith's narrative. At the end of September 1940, parishioner Ernest Penhallow observed that 'the pulpit and sounding board is absolutely unscathed and the reredos has only a few pieces of the Gibbons carvings knocked off'. In April 1941 Geoffrey Allen wrote an official Report upon damage to the church caused by high-explosive bombs dropped upon the White Hart, Cannon Street and at a more recent date on a building in Sherborne Lane, which St Mary Abchurch retains as a typewritten carbon copy. Allen noted that 'the woodwork of the pulpit, reredos, font, west gallery, north doorway and of the old pews is not much damaged [and that] the font has been cased in with boarding and the pulpit and reredos are about to be dealt with in a similar manner. The altar, font cover and some special pieces of carving have been sent to St Paul's Cathedral for protection'.

So, there you have it. The church was finally reconsecrated in 1957, an anniversary which the Friends celebrated with a commemorative evensong exactly 60 years later, on 5 June 2017.

Eric Smith compiled an invaluable album of photographs and clippings documenting the restoration, which he presented to the rector in 1958. It includes photographs of the joiner Edward White and his assistant handling swags of carving with confidence. Grinling Gibbons was famously ingenious in the construction of his work. Early in his career, he achieved depth by carving through layers of laminated wood, but by the mid-1680s he favoured a more complex approach. In *Grinling Gibbons and the Art of Carving* the modern master David Esterly wrote that: 'The use of layers of wood not pre-laminated with glue but attached mechanically with nails…allows the wood to move freely without harm. Attachment with nails also permits each layer to be fastened to the level below by means of a very small platform…with important design consequences. Separate carving and assembly is the key principle underlying the design of Gibbons's visually spectacular later work, with its elegant symmetries and thin planar structure.'

Thus it may be that, with the force of the blast, much of the carving was not smashed, but came loose and fell, along the same lines on which it was constructed. The fragments were salvaged and the remaining work taken down, but neither Miss Lane nor later contractors worked to modern conservation standards, which would record scrupulously, artifacts to be packed for several years' storage. Edward White may have been dismayed to see the effect of all this on Gibbons' intricate 3D jigsaw when he got first sight of the work after the war. The notion of '2,000 pieces' enters the record at this point, and sounds remarkably like what a contractor might say when confronting a job of unexpected magnitude.

It was certainly the rector's story at the annual vestry meeting of April 1956. All had 'hoped very much that the church would have been opened in July last but this had proved impossible owing to the amazing difficulties which had been encountered. For example, the reredos had been found to be smashed into 2,000 pieces…'.

Even the *Daily Telegraph* reported the 2,000 pieces story on 27 July 1955, how Miss Lane, albeit in her seventies, helped gather up boxes of broken carvings.

And the screen of Middle Temple Hall? Without a doubt, it was badly damaged in the autumn of 1940. It was still under repair when the Hall officially reopened in July 1949, but flawlessly restored by the autumn of 1950.

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BOOK REVIEWS

CHURCHES OF THE CITY OF LONDON AND THEIR STAINED GLASS WINDOWS

WILLIAM THACKRAY

https://www.bonusprint.co.uk/view-online-photo-book?widgetId=d3a3e603-48a2-4e06-bc1e-cf3c39a4b650

The Revd William Thackray has told us about his new book, which is available online gratis, following the link. It is clear that the photographs are wonderful, but the print online is so small that I have not yet been able to find a Friend with eyes young enough to review it, nor pockets deep enough for the hardback book, (36 pp, £45) which is available from the author, williamhthackray@gmail.com Who will volunteer? ED

LONDON PARISH MAPS TO 1900

RALPH HYDE, augmented and completed by Simon Morris and members of the Society

London Topographical Society (Publication No 183) 2020
£48 (£36 to members of the London Topographical Society)
ISBN 978 0 902087 70 5

CHRIS DOLAN

Ralph Hyde will be a familiar name to many Friends, some of whom may have known him personally during his time as keeper of prints and maps at the Guildhall Library between 1975 and his retirement in 1999. His chief area of expertise was the panorama, but his many books and articles range widely over a variety of topics connected with London.

Throughout his curatorial career and beyond, Hyde had been steadily and painstakingly working on the compilation of a catalogue of several hundred parish maps of London, produced for different purposes by a large number of cartographers, professional and amateur, over a period of more than 200 years. Sadly, his untimely death in 2015 prevented his completion of the catalogue, though the bulk of the work had been done. In accordance with his wishes, however, his associate and friend Simon Morris, assisted by other members of the London Topographical Society, has finally brought this veritable *magnum opus* to fruition, and it appears as the latest of the Society's publications.

Before the creation of the Metropolitan Board of Works in 1855, succeeded by the LCC in 1889, the parish had been the main unit of local government in London, and for this reason it is sometimes necessary to distinguish between the civil parish and ecclesiastical parish – though their boundaries usually coincided. The 477 maps in the catalogue (nearly 350 of which are superbly reproduced) date from the late 17C to 1900 (but in a few cases just a little later). The area covered corresponds to the pre-1964 County of London, though unsurprisingly the City, despite its small geographical extent, definitely dominates.

The maps vary enormously in layout, design, scale and use of colour, and in what they seek to illustrate – according to the wishes of those who commissioned them. Some concentrate on quite specific issues such as land and property ownership, water supply and drainage, ward and electoral divisions, household income and rating, while others are more generally topographical, with the sort of detail to be found in a modern street atlas. As one moves out from the central area, so the focus becomes more agricultural, with an emphasis on field boundaries and estate proprietorship. As time progresses and populations increase, some of the semi-rural maps are marked with proposed parish subdivisions in the anticipation of new churches' being built.

Friends may be intrigued to discover that many City parishes survived for civil purposes well into the 19C, despite their churches' not having been rebuilt following destruction in the Great Fire. Of equal interest are the maps which show street networks as they existed before widening and new construction schemes, such as **St Benet, Paul's Wharf** prior to the advent of Queen Victoria Street, and **St Michael, Crooked Lane**, itself demolished in 1831 to allow the creation of King William Street as the main approach to Rennie's new London Bridge.

Understandably, there are wide differences in the amount of information Hyde was able to gather, and in a few cases he could do little more than record the existence of maps which were no longer available to examine. There is perfect consistency, however, in the way the available data for each map (date, title, maker, size, description etc) are presented in the text.

Although this is essentially a work of reference, the extensive introductory chapters by Simon Morris and others provide a wealth of fascinating information which cannot fail to be of value to anybody with an interest in the development of London over the past 300 years.

GUARDED WORDS Writing From Prison: England, France, Russia

ERIC DE BELLAIGUE

400pp; 40 illustrations
Unicorn Press, September 2020; £30
ISBN 978 1916495 78 4

JUDY STEPHENSON

It was some years ago, Watching with Eric, that I learnt of this book in gestation and got it into my head that it was lit crit. I am delighted to say that it is not. It is more a book about prison conditions, who got treated how and in which institution. (I was intrigued to learn that in France your family might ask for you to be imprisoned for their honour.)

This review is going to be very FCC focused. Readers of *Skyline* will meet again Charles I, Richard Dodd, Robert Dow, Thomas More, Walter Ralegh, and we see them

at work, writing. '[The authorities] implementing the harsh legislation . . .while at the same time protecting the individual rights of Englishmen – by in effect sanctioning freedom of expression from within prison walls.' Through personal letters we see them as family men, and we see how they had access to books to help them with their literary and historical work.

I was amazed to read that in the preparation of what was to become the first Oxford English Dictionary, Dr Murray relied on William Chester Minor, who worked from Broadmoor Criminal Lunatic Asylum, but with upgraded accommodation to include a fine library from 1884. In 1910 Dr Murray was able to influence his repatriation to an asylum in Washington DC.

We learn of the Newgate Novel and the *Newgate Calendar*, and how the gaolers supplemented their income by publishing accounts of hangings. Newgate also had a dedicated clergyman, in 16C referred to as the 'Visitor of Newgate', but by 17C the chaplain was known as the 'Ordinary'. It was he who rang that bell in **St Sepulchre**, funds having been left for it by Robert Dow, whose memorial stands in **St Botolph Aldgate**.

The index is brilliant, and there is a final section: Snapshots of Prison Writing, which is in effect a digest of each chapter. This is a book to be read from cover to cover as a cultural survey of England, France and Russia; but also it can be used as a tool to find out about prisons, compters, sponging houses, lock-ups, what it was to live within the Rules, and all the other restraining places.

Read it: you will be intrigued, and you will be surprised at what sticks with you (not all of it relevant to the City churches)!

Gaye Morgan (Librarian in Charge at the Library, All Souls College), writes: Readers of *Skyline* (book revue November 2019) who would like to see more of the drawings by Wren and others, now held by the Library of All Souls College, Oxford may do so here: http://library.asc.ox.ac.uk/wren/ where the full text of Anthony Geraghty's catalogue, *The Architectural Drawings of Sir Christopher Wren at All Souls College, Oxford: a Complete Catalogue* (2008), is online, with links to high resolution images of each drawing. These can be viewed as a complete drawing, or by zooming in to examine a particular detail. It is also possible to download medium resolution versions of the complete images, or higher resolution details from them.

The collection includes drawings of **St Paul's Cathedral** (largely unexecuted designs), drawings of parish churches, royal palaces, town and country houses, as well as designs for monuments and other miscellaneous buildings and details. The site is fully searchable, and has a concordance that allows the collection to be sorted and filtered by date or by draughtsman; the bibliography now contains, where possible, links to many of the texts.

For further information, or to request permission to publish any of the images, please contact: library@all-souls.ox.ac.uk

TONY TUCKER'S TREASURES
NO 44

THE SAMARITANS' TELEPHONE IN ST STEPHEN WALBROOK

One of the most interesting 'treasures' in our City churches is of relatively recent origin and of great social significance. It is situated in the south-west corner of the nave in **St Stephen Walbrook**, almost lost beneath the glory of Wren's dome and classical columns and arches of such perfect proportions.

I am referring, of course, to the black telephone on a plinth which bears the label 'This is the telephone Mansion House 9000', the phone used by Chad Varah, the rector of the church, when he founded the Samaritans in 1953, a group that has, ever since that time, supported people in despair and at risk of suicide, wherever they may be. (The phone number, no longer MAN9000 is still easy to remember as 116 123.)

The story goes that Varah had been profoundly affected by the suicide of a 14-year-old girl in his parish who took her own life, believing that she had contracted a sexually transmitted disease. Tragically, all that had really happened was that the young girl in question had started her periods, and had no one to turn to for help. This inspired Varah to offer a confidential and, most importantly, non-judgmental service to anyone suffering from any kind of stress.

And the rest, as they say, is history! The Samaritans have saved so many lives and are still such an important influence today that Chad Varah's brain-child is one of the most highly-respected organizations in 21C UK. It has been emulated in many countries.

THIS IS THE TELEPHONE
MANSION HOUSE 9000
Found by Chad Varah in the Rector's study,
ready to become the world's first "hotline"
for suicidal and despairing people,
on 2nd November 1953
It is the first of many thousands
of emergency telephones throughout the world.
In central London, The Samaritans,
who moved to Soho in 1987,
stand ready (free on 408 2224

As a small footnote, I must add that it always amuses me to see the inscription beneath the telephone in St Stephen Walbrook, because it states that it became 'the world's first hot-line for suidicidal (sic) and despairing people'. Alas, typos can creep in anywhere, but I find that this one simply adds to the charm of this tiny monument to such a famous organization – and in such a setting!

Letters to the Editor

Keith Billinghurst writes: Marion Watson recalled how the pew numbers at **St Mary Abchurch** had been pointed out to her by a master carpenter sometime before it became the home of the Friends (*Skyline*, August 2020, p14). I recently acquired Peter Earle, *The Making of the English Middle Class: Business, Society and Family Life in London 1660-1730*, Methuen, 1991, in which he explains how, formally or otherwise, members of congregations were allocated to certain rows. It was not altogether to do with financial or business standing although this did of course come into decisions made by the Committees of Seators.

Anne-Marie Craven writes: I was intrigued by the article by Marion Watson on the Stock Exchange Battalion Colour. My husband's regiment during National Service was the Royal Warwicks, later to be fused with the Fusiliers in 1965, so he was a regular visitor at their HQ at the Tower.

There is another tiny, tiny feature of the memorial in **St Michael**. One of the officers mentioned is Captain Charles Bambridge, who died in 1918 and was awarded an MC and bar. His dad though was Chartie Bam, the David Beckham of his day.

He played 18 times for England between 1879-87 and scored 11 goals. He once played in a cup tie with a broken leg, and scored the winning goal. He strapped a shin pad to his good leg to draw the tackles of his opponents.

Bruce Davis writes: I was interested in the article by Sally Phillips in the November *Skyline*. I found looking at the stained glass with a magnifier that the name of each Tribe appears at the base of each crown, in Hebrew script. With the help of a transliteration guide which I have, I was able to identify the name of each Tribe, bearing in mind that in Hebrew words read from right to left. All the Tribes that Sally identified are correct.

The others are (1) Manasseh; (9) Reuben; (11) Gad.

As to the emblems, for Manasseh, there are two Half Tribes, West and East of the River Jordan. Manasseh's horns are mentioned in Deuteronomy 33 v17, so are these depicted at each side, representing the two Half Tribes? There also look to be bunches of grapes in the centre. Manasseh was one of Joseph's sons and in Deuteronomy 33 v14-16 it says 'Joseph's land will be blessed with fruit'. Also in the centre is what looks like a well, which could symbolise the water of the River Jordan dividing the two Half Tribes.

For Reuben, does the star represent him as the firstborn son of Jacob? The water at the bottom may refer to Reuben's being described as like a raging flood in Genesis 49 v4.

Gad means 'luck' (Genesis 30 v11) and the triangle is a symbol of luck.

I will be interested to see if anyone else has ideas on the emblems.

The Revd Derek West writes: I have just received my November 2020 edition of *Skyline*, which as usual I immediately read from cover to cover. It is excellent as usual despite the current restrictions.

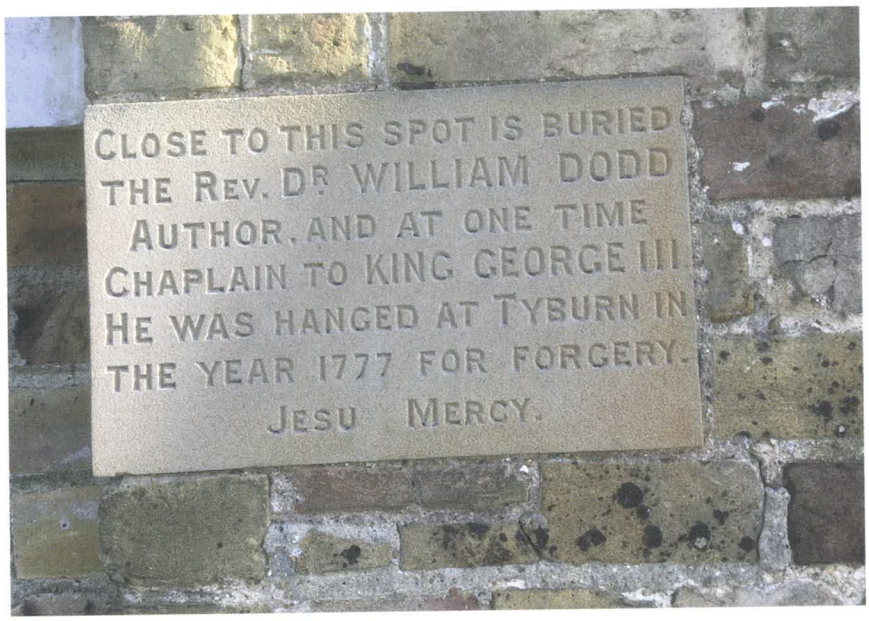
I must, however, correct the error that occurs in John Ruffell's first-class article on Dr William Dodd. He was not buried at Cowley near Oxford, as John asserts, but at **St Laurence Cowley, Middlesex** near Uxbridge. His brother Richard was the rector there, and there is an inscription on the south porch. There is no record of burial in the parish register, which has given rise to the preposterous suggestion that he was resuscitated after execution, and escaped to the Continent. I think it more likely that either The Revd Richard Dodd did not want to record his brother's disgrace by an entry, or that William isn't actually buried at Cowley, and there is just the inscription as memorial. I found no grave or marker on my visit there.

Steve Henry from Topeka, Kansas writes: Ah, magnificent! Without an ounce of 'computerish' difficulty, I have just watched the entirety of the FCC Carol Service. It was thoroughly a treat.

I even enjoyed Father Timothy's sermon. (I say 'even' because I've heard a vast herd of sermons – not all of them fascinating – throughout my decades as a church organist.)

Beautiful church. Excellent organist. Two wonderful singers (I particularly enjoyed the alto's rich voice.)

Glorious nativity set and lovely Christmas tree. Fine readers. Even a sense of belonging to the group.


CLOSE TO THIS SPOT IS BURIED
THE REV. DR WILLIAM DODD
AUTHOR, AND AT ONE TIME
CHAPLAIN TO KING GEORGE III
HE WAS HANGED AT TYBURN IN
THE YEAR 1777 FOR FORGERY.
JESU MERCY.

JAMES LOVELY

ALL HALLOWS LOMBARD STREET / TWICKENHAM

Just before WW2 the church of **All Hallows Lombard Street** was declared unsafe and about to be demolished before it was transferred, lock, stock and reredos to a site on the Chertsey Road, Twickenham. The rebuilt church was consecrated in November 1940.

One of the many fine monuments still in the church is dedicated to Dr Edward Tyson (1651-1708). When Tyson died he was buried at **St Dionis Backchurch** in Lime Street, and the memorial subsequently erected was transferred to All Hallows Lombard Street when St Dionis was demolished in 1878, and the parishes merged.

Tyson was a physician and anatomist, having graduated in Science from Oxford, and Medicine from Cambridge universities. He founded the discipline of comparative anatomy, by looking at the anatomy within groups of animals, noting differences and similarities. Tyson and other scientists at the time were beginning to become aware of the 'Great Chain of Being' as a gradation of animal forms between and within the major groups. Tyson looked at the anatomy of the porpoise, which is physically similar to the dolphin but has, for example, different dentition and as a result of these studies, Tyson concluded that the porpoise was closely related to whales, resulting in their reclassification as mammals rather than fishes. He thought the porpoise represented the link between fishes and land mammals.

The results of one of his other studies concluded that chimpanzees were more similar to man than to monkeys, due to their arm structure. Tyson was also interested in the scent glands of mammals and worked with William Cowper (1666-1709) on their structure and function. Cowper's study was more comprehensive and the glands now bear his name. These, and many other, observations later influenced Charles Darwin (1809-1882) in helping formulate his theory of 'The Origin of Species by Natural Selection'.

In 1683 Tyson was elected to a fellowship of the Royal College of Physicians. Earlier, in 1681 he had been elected to the council of the Royal Society having been a fellow since 1679.

In 1684 he was appointed to a position at the Worshipful Company of Barber-Surgeons, and Physician to Bethlem and Bridewell hospitals.

At Bethlem Hospital (Bedlam) he proved to be a highly capable, and well-respected administrator and lecturer, later serving as a governor of the hospital. During his time at Bethlem Hospital he looked sympathetically into ways of helping mentally ill patients. He introduced female nurses, established out-patient clinics so patients could return for free treatment and medication. He also instituted a system of post-discharge care, where former patients could be followed up, their health assessed and any necessary action taken to prevent relapses.

Tyson contributed an account of Bethlem Hospital to John Strype's new edition of Stow's *Survey of London*.

Tyson died suddenly in August 1708 at the age of 58. He had never married. His funeral was attended not only by his colleagues and friends, but also by some of the many hundreds of patients he had treated over the years.

By a strange coincidence Tyson is related to Charles Darwin. They shared a common ancestor. Richard Foley (1580-1657), a Midlands foundry owner, was Tyson's maternal grandfather and Darwin's great-great-great grandfather.

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Anita Guerrini, 'Edward Tyson', *Oxford Dictionary of National Biography*

www.whonamedit.com, a dictionary of medical eponyms

KATRINA BRADLEY ADMINISTRATOR, ST LAWRENCE JEWRY

THE KNEELERS AT ST LAWRENCE JEWRY

In line with the current Covid instructions, we have used the blue church kneelers to make a physical barrier so people will not sit in some of the pews and then create, on alternate pews, spaces for people to take time and to pray, or simply be in our beautiful sacred space.

Each time I am in **St Lawrence Jewry,** the first thing I do is tidy the kneelers, even if I have done it the night before. The kneelers seem to have developed a life of their own. Some I find almost at the edge of the pew, as if I have caught them in the act of trying to slip off to visit a friend a few pews away, others are huddled together, instead of being neatly spaced out, seemingly in the middle of a deep fascinating conversation, or simply enjoying a group hug!

They do not lead a boring life, periodically a gentleman will come into the church, stride up to the lectern and begin to read the scripture from the open bible. He then begins to preach. This might often take on a slightly meandering tone, where he begins on the piece of scripture and then wanders off to some often interesting, if slightly bizarre topic, often totally unrelated to his original theme. I can hear him as I sit in the office. Often halfway through a sentence, he suddenly stops, and steps down and walks purposefully down the aisle and out of the church. Leaving the kneelers and me, a tad confused: what are we to have taken from the speech?

At the end of the day, I will tidy the kneelers, as they might have been moved by the visiting public. As I switch the lights off, I'm sure as I stand there in the darkened church, that I can hear the very gentle sound of leather sliding along the wooden pews, as the kneelers prepare for further night time antics!

I REMEMBER, I REMEMBER

Real reminiscences and merry musings

Christine Doughan writes: I suffered similar agonies to Tony King over a candle in **St Mary Abchurch**. This was in the days when the church had a limited opening. Towards the end of our Watch, I let a visitor light a candle in a spot visible neither from the reception table nor the door. I forgot it. Should I contact Father Philip? Would the only memory of me after death be a footnote in a book about Wren's destroyed masterpiece? Fortunately, I attended a Friends' lecture the following evening. I headed straight for Michael Young, my fellow Watcher. 'Oh' he said in a rather matter-of-fact tone 'I blew it out'.

Bill Harer writes: One of my memories is Watching at **St Andrew by the Wardrobe** in February last year. There was a long line of gas heaters along the central aisle, facing in alternate directions. A large part of our day was spent chatting, perched on the end of opposite pews facing our respective gas heaters. I think there ought to be an achievement badge for it, like in scouts and guides!

Keith Billinghust writes: Just visiting **St Mary Aldermary** can be a spiritual experience. I see, as people walk through the door, their eyes rise to the ceiling and their jaws drop to the ground. After a few seconds their focus moves, silently, around this beautiful church, and they begin to walk towards the east end. Visitors from southern European countries cross themselves as they enter. Who is to say it might not, for some of them, be the beginning of the journey that started for me in some long-forgotten Orthodox church in Greece 20 years ago? Or perhaps simply space for contemplation in a foreign land?

On one occasion four Islamic youngsters came in looking for somewhere to pray at midday. Although they spoke very little English, it did not take long to understand that they needed to unroll their prayer mats towards the south-east. Come the allotted hour, they were all facing Mecca.

Marion Watson writes: Watching at **St Martin Ludgate** a man came in with a letter he intended to donate to the London Metropolitan Archives. It was effectively a begging letter written in the 1880s by a woman who lived at 15 Ludgate Hill.

He felt she must have worshipped at St Martin and wanted to see a place which would have been familiar to the writer. Neatly written, a mention of hard times, what desperation did this conceal?

City Events

Please see the link on the website for details of recitals and concerts in the churches (public and online). We shall be updating this every fortnight until everything is normal.

JOHN REYNOLDS

This is the second piece for *Skyline*, examining themes in back issues of *City Events*. We stay with the very active female composers.

The first of these is Barbara Strozzi, some of whose compositions featured in a recital at **St Bride Fleet Street** in October 2018. She was born in Venice in 1619 and became one of the first women to have music published in her own name. Most of the women of the time who wrote creative works of any kind, had to use a male pseudonym in order to get them published. Strozzi was unique in that she put her name to everything she wrote. As a result she was one of the first female writers of secular music to publish and be known in this way.

In adolescence she became a most accomplished singer, even being described as virtuosic, and she often accompanied herself on the lute or the theorbo *(shown right)*. Because of this early display of high musical ability her father, Giulio Strozzi (himself a famous poet and librettist) arranged for her to have composition lessons with Francesco Cavalli (1602-1676) one of the leading composers of the time. In 1644 she published her first volume of works, a book of madrigals. Seven years elapsed before her next publication, a cantata for two voices. The 1650s were her most prolific period of composition with six more works being published, the last of these in 1659, all but one being secular in content. Then there was a gap of five years before her final published work was composed in 1664, a collection of arias for a solo voice. Strozzi took very great care over the setting of the texts of these arias and although she wrote some of the words, she is known to have utilised texts from the poet Giambattista Marino (1569-1625), held to be one of the greatest Italian poets of the Baroque era.

Strozzi is one of the few female Italian composers of 17C still studied today. There are numerous recordings of her compositions and there have been an increasing number of performances featuring her works. She is unique in having earned public recognition during her lifetime and that her music is still performed today. It is known that there are significant unpublished works of hers, in manuscript form, currently in collections in Italy, Germany and England. It is likely that the bulk of these would have been composed in the years from 1664 until her death in 1677.

Moving on, we come to another talented female composer and performer. A programme item in the recital given by the soprano Klaudia Magdon at **St Martin Ludgate** on Monday 19 February 2018 was listed as 'Viardot arrangements of Chopin mazurkas'. Pauline Viardot (1821-1910) was a leading 19C French mezzo-soprano and composer of Spanish descent. By the age of six she was fluent in Spanish, French, English and Italian. Later in her career she sang Russian arias so well she was taken for a native speaker.

In 1836 aged 28, Pauline became a professional singer. She was renowned for her wide vocal range and she appeared in leading dramatic roles in operas all over Europe. From 1843 to 1846 she was attached to the Opera in St Petersburg. She retired from the stage in 1863. From 1870 for some years she taught at the Paris Conservatory, and until 1883 she presided over a music salon in the Boulevard Saint-Germain.

She was an outstanding pianist and had aspirations to be a professional concert pianist, but her mother, who gave her singing lessons, persuaded her to become a professional singer. She often played duets with her friend, no less a person than Fréderic Chopin, who approved of her arranging twelve of his mazurkas for voice and piano (1848). Some of these arrangements featured in the recital at St Bride Fleet Street quoted at the beginning of this account of Pauline Viardot. From an early age she began composing and this continued throughout her career with much of her work being composed after she retired from public performances. In this time she wrote five salon operas and over 50 Lieder. She composed a number of instrumental works for piano, violin and woodwind, and arranged instrumental works by Haydn, Schubert and Brahms as songs. It is most evident that Madame Viardot was a complete all-round professional musician, clearly the possessor of a formidable talent.

It is hoped that these two concise accounts have proved interesting to Friends, and we hope to continue our theme of female composers in future articles.

Diary

It clearly will not be safe for Friends to use public transport or congregate in the City any time soon. However, we are now offering online talks via Zoom.

Those who DO NOT have Internet access . . .

You can dial in via a landline or mobile phone to hear a talk with audio-only access. Use one of these standard-rate numbers, and follow the instructions.

Send a postcard to the office to let us know you wish to join, as you cannot access Eventbrite.

+44 0330 088 5830
+44 020 3481 5237
+44 020 3481 5240
+44 020 3901 7895
+44 020 8080 6591
+44 020 8080 6592
+44 0131 460 1196

You will need to key the unique meeting codes for each event, but not a passcode.

If you are dialling from anywhere outside the UK, ask someone to get the number before the +44 for you by using this link:
https://us02web.zoom.us/u/kduaBaWOU9

Those who DO have internet access . . .

We shall send further details to everyone on our email circulation list, which has been active since October. Those GDPR-compliant messages will always come from 'membership@london-city-churches.org.uk' with 'FCC' in the subject line. If you received messages about the Christmas carol services, we have your address. If you have received nothing but wish to join us, then please send a message from your email address, including your full name, to membership@london-city-churches.org.uk

The first on-line talks will be free, with an option to donate what you like. We ask Friends to register via Eventbrite, as we need to know how many plan to join each meeting. Any problems, contact: **Events@london-city-churches.org.uk** Full instructions will be sent by email.

Monday 15 March
2 pm

A practice session for those who are new to Zoom, with Jill Finch and Signe Hoffos. Feel free to drop in any time between 2 and 3pm to see how Zoom works, ask questions and perhaps chat with other Friends online.
Zoom meeting ID:
985 4220 1508

Wednesday 24 March
2 pm

Jill Finch takes us on a virtual tour of St Paul's Cathedral, where she is a regular guide.
Zoom meeting ID:
975 7703 0550

Monday 12 April
2 pm

Courtney Plank resumes our interrupted City Churches Collection with a virtual walk through the Barbican, looking at the very different churches of St Giles Cripplegate, St Botolph without Aldersgate, and Jewin Welsh Church.
Zoom meeting ID:
954 5317 6052

Wednesday 5 May
2 pm

Freda Dahl-Nielsen continues the City Churches Collection with a virtual tour with a Catholic theme: St Andrew Holborn, St Alban the Martyr Holborn, and St Etheldreda Ely Place.
Zoom meeting ID:
935 0844 0863

Thursday 27 May
2 pm

Alexandra Epps introduces the post-war stained glass of the City churches. She tells stories to help us experience the pure colour, intrinsic spirituality and radiant visual beauty created by a series of remarkable artists.
Zoom meeting ID:
979 1466 4875

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May deadline: Monday 29 March 2021

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